



"Cine imperfecto" (Cuba), simbiótico emblema del tercer cine, alternativa emancipatoria de Hollywood [

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text (article)

Analítica

Unlike the cinema-merchandise offered by the hegemonic film industry (Hollywood) for the consumption of the masses, the imperfect cinema (1969), conceived by Cuban film director and theorist Julio García Espinosa, not exactly as an art but as a poetics 'interested' in achieving the most (perfection) with the least, that is, to achieve the best results with the best resources, it is raised as an activity that should also be popular and democratic (of everyone and for everyone). Under these precepts, imperfect cinema comes to life and develops in the first decades of post-revolutionary Cuba despite limitations of all type, managing to consolidate a national industry that came to produce important films both for Cuba and for world film culture, of which. Here are some examples

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